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**PECULIAR FEATURES OF THE CATEGORY OF EMOTIVENESS IN THE
LITERARY TEXTS**

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Annotation: The article deals with the literary texts which are usually characterized by the category of emotiveness. Emotiveness is regarded as one of peculiar features of fictional texts. The article also includes the examples taken from different English literary texts. Usually, stylistic devices, expressive means and others are means of revealing emotionality of the particular text.

Key words: emotiveness, literary text, characteristics, stylistic devices, expressive means, extract, linguistic markers, nonlinguistic units.

Аннотация: В статье рассматриваются литературные тексты, которые обычно характеризуется категорией эмоциональности. Эмоциональность рассматривается как одна из особенностей художественных текстов. Эта статья также включает в себя примеры, взятые из различных английских литературных текстов. Обычно стилистические приемы, выразительные средства и другие являются средством выявления эмоциональности конкретного текста.

Ключевые слова: эмоциональность, художественный текст, характеристики, стилистические приемы, выразительные средства, отрывок, лингвистические маркеры, нелингвистические единицы.

Annotatsiya: Ushbu maqolabadiiy matnlar, qaysiki odatda emotsionallik kategoriyasi bilan tavsiflanadigan matnlar haqida. Emotsionallik badiiy matnlarning asosiy xususiyatlaridan biri sanaladi. Bundan tashqari, maqolada ingliz badiiy matnlardan ham namunalar keltirilgan. Odatda, stylistik qurilmalar, ifoda vositalari va shu kabilar badiiy matnning emotsionalligini ko'rsatib beruvchi vositalar hisoblanadi.

Kalit so'zlar: emotsionallik, badiiy matn, xususiyatlar, uslubiy qurilmalar, ifoda vositalari, parcha, lingvistik markerlar, nolisoniy birliklar.

Introduction. Literary text usually stands at the center of linguistics and its modern trends. Many investigations have been done concerning the peculiar features of literary text. It is necessary to mention that literary text is characterized by the communication of the author and the reader. In order to achieve the communicative activity between them, several characteristics regarding literary text are particularly observed. In particular, the literary text is a phenomenon which has multidimensional and multilayered structure. Being polyfunctional, the literary text has the characteristic, which is called "emotiveness".

It should be stressed that emotiveness is investigated in many aspects of science, due to its vitality. In other words, the representatives of philosophy, psychology, sociology study emotionality in their aspects. In the field of linguistics, the notion of emotionality is viewed as "emotiveness". Emotiveness, as a term of linguistic sciences, is characterized by the expression of various emotions and feelings of a particular person with the help of particular language units, which are colored emotionally.

It should be inferred that textual emotiveness is considered to be the integral category of text revealing specific features of person's emotionality. In this respect, different language units including emotive meanings are of great importance.

Literature review. There are a lot of researches and studies concerning the specificities of literary text and the category of emotiveness. As text and its characteristics are of great importance of modern linguists, several definitions have been provided denoting to the term "text" itself. According to Kubryakova (2001), text is the succession of verbal signs, which is distinguish by means of cohesion and coherence. As for Moskalskaya (1981), text is characterized by two senses, narrow and wide. By narrow sense, text is considered to be a multifaceted syntactical entire, that is microtext. And in terms of wide sense, text is regarded as literary work such as novel, story, essay and others. Additionally, Galperin (1981) pointed out that text should be in the format of written presentation. As it is clear, several definitions were presented on the term "text".

As for literary text, it is the type of literary communication, which is specified by peculiar aspects such as anthropocentric approach, the construction of imaginary world, and aesthetic function. As anthropocentric approach is regarded as core of modern linguistics, the literary text is also distinguished by anthropocentric quality. It should be stressed that as a result of anthropocentric paradigm, modern branches of linguistics came into appearance such as communicative linguistics, cognitive linguistics, pragmalinguistics, text linguistics, linguoculturology and others (Maslova, 2009). That means totally new approaches to the literary text become evident as a result of the appearance of modern trends of linguistics. The next peculiar features of literary text is its being based on the construction of the imaginary world. Moreover, the provision of an aesthetic function is also typical to literary texts.

As for the text category of emotiveness, also different studies have been made, in this respect, it is expedient to make reference to the study of emotiveness by Aznaurova E.S., Shakhovskiy V.I., Wierzbicka A., and others.

Shakhovskiy (2009), with his superior contribution to the problem of emotiveness, studied the lexical system of English language, in the perspective of emotive meaning and emotive constituents. According to his point of view, text category of emotiveness, being complex multifold phenomenon, is characterized by two aspects, which are linguistic and nonlinguistic.

Summing up all the aspects of emotiveness, its definitions and components, Ashurova D.U, Galiyeva M.R (2016) state that the text category of emotiveness is specified by some signals which are indicating the emotiveness in the literary texts. In this respect, the following categories should be mentioned that reveal emotiveness in the literary text:

- Stylistic devices: epithet, irony, zeugma, repetition, hyperboll, oxymoron, gradation, rhetorical question and others;
- Convergence of stylistic devices;
- Fictional dialogues;
- Expressive means: interjections, exclamations, exclamatory sentences, words of oath and swearing.

Here, it is necessary to note that there are existing investigations on the category of emotiveness of literary text. However, as emotiveness is a complex multifaceted occurrence , it has myriad unrevealed aspects and sides that should be investigated further.

Research methodology. In this work, descriptive and analytical methods are used to analyze the linguistic literature related to the problems, which are under discussion. Additionally, stylistic analyses are done aimed to analyze the stylistic foundation of stylistic devices.

What is more, stylistic analyses are appropriate to analyze the emotiveness in the literary text by means of expressive means.

It should be pointed out that textual emotiveness is revealed through the analysis of the following works such as "Happy man" by Somerset Maugham, "Green door" by O'Henry, "Wild Flower" by Erskine Cadwell, and others.

Analysis and results. Emotiveness as one of the categories of literary text, is usually common to nearly all literary works. Let us see the examples in detail. The first example is as follows:

*"I hope you won't think it very odd for a perfect stranger to talk to you like this." He gave an **apologetic laugh**. "I am not going to tell you the story of my life"...*

*"I was brought up by two old aunts. **I have never** been anywhere. **I have never** done anything. **I have no** children. I am a medical officer at the Camberwell Infirmary. I can't stick it anymore". ("Happy Man" by Somerset Maugham).*

In this extract, the category of emotiveness is represented by means of short sentences, repetitions, gradation and oxymoron. Here, short sentences are: ***I have never been anywhere. I have never done anything. I have no children. I can't stick it anymore***, at the same time, gradation is also expressed through the usage of quite short sentences. The repetition of ***I have never*** also creates emotive atmosphere. It can also be referred that in the given extract, all usage of linguistic devices might be named as the convergence of stylistic devices.

Let us analyze the text "Green Door" by O'Henry. Author uses several stylistic devices in the perspective of increasing emotiveness. And one of them is **parallel construction** that used to enhance emotiveness:

*"**you are walking** along Broadway. You like looking into the shop windows and **you are deciding** which theater to go to. **You are asking** yourself, do I want **something to make me laugh, or something to make me feel sad**". ("Green Door" by O'Henry)*

In the above mentioned example, quite identical syntactical structures such as ***you are walking, you are deciding, You are asking, somethingto make me*** help to create emotiveness through parallel construction.

Additionally, in this story the author uses **hyperbole** when he describes Rudolph Steiner as a *“true adventurer”* and explains that there are few evenings that he did not go forth from his *“hall bedchamber search of the unexpected adventure”* ("Green Door" by O'Henry)

Besides, in order to raise the emotiveness the author also uses **personification**:

*“in the big city **the twin spirit Romance and adventure** are always abroad seeking worthy wooers. As we roam the streets they slyly peep at us and challenge us in twenty different guises.”* ("Green Door" by O'Henry)

In the given example, personification is used with the help of ***the twin spirit Romance and adventure***, that also create the emotionality of the text.

What is more, the author uses **oxymoron** to show emotiveness by the usage of *“she began to eat with a sort of **dainty ferocity**...”* ("Green Door" by O'Henry). In this example, the combination of two phrases *“dainty”* and *“ferocity”*, the reader feels the emotive character of the phrase.

As a peculiar feature of literary text, emotiveness, is typical to many literary works. The next text, that is analyzed is the story of "Wild Flower" by Erskine Cadwell. In this text also, several means of expressing emotions are outlined. Let us see the analysis:

*“**Vern,**” she said, holding out her hand to touch him.*

*He grasped it in his, squeezing and stroking her fingers and wrist. “**What is it, Nellie?**”*

*“**I'm afraid it is going to happen ... happen ... happen right away,**” she said weakly, closing her eyes before she could finish.*

*He bent down and saw **that her lips were bloodless and that her face was whiter** than he had ever seen anyone's face. While he watched her, her body became tense and she bit her mouth to keep from screaming with pain.* ("Wild Flower" by Erskine Cadwell.)

In this extract, when Vern saw Nellie's condition, he felt of afraid and worry. This is achieved by use of stylistic devices such as aposiopesis (*Vern, What is it, Nellie*), repetition (*happen ... happen ... happen*), and epithet (*that her lips were bloodless, that her face was whiter*). In this respect, the reader feels emotion of anxiety.

In this extract, the reader also feels emotiveness:

*"At sundown she stopped and sat down by the side of the road. **She felt as though she would never be able to take another step again. The pains in her body had drawn the color from her face, and her limbs felt as though they were being pulled from her body. Before she knew it, she had fainted.**"* ("Wild Flower" by Erskine Cadwell.)

In this passage described the Nellie's feelings of tiredness that she cannot walk anymore. Author describe it with the help of simile (*felt as though she would never be able to take another step again...*)

Additionally, the next emotional charge of this extract is supported not only stylistic devices, but also by expressive means of exclamation:

*"**T'd hurry as fast as I could!**" he said, "I'll run until I find somebody."*

*He ran up the road **as fast as he could...***

He stumbled, falling heavily, headlong, on the road.

*But it was a house, and somebody lived in it. He ran toward it **as fast as he could.***

He ran up to the door and pounded on it with both fists.

*"**Let me in!**" he yelled. "**Open the door!**"*

"I came for help. My wife's down the road, sick. I've got to get her into a house somewhere. She's lying on the ground." ("Wild Flower" by Erskine Cadwell.)

In this example, emotiveness is achieved by simile (*as fast as he could*), and exclamatory sentences (*I'd hurry as fast as I could!, Let me in!, Open the door!*) and inversion (*He stumbled, falling heavily, headlong, on the road*). It is indicated that textual emotiveness is not only achieved by stylistic devices, but also expressive means such as exclamatory sentences and interjections.

Conclusion. According to above mentioned assumptions about textual emotiveness and the analyses of the literary texts, a conclusion can be drawn that emotiveness is considered to be peculiar to the literary texts. There is no evidence to refute the fact that emotionality is inseparable part of literary texts. As a component of fictional text, emotiveness is characterized by linguistic and nonlinguistic units. Linguistic markers are expressive means, stylistic devices and emotive lexicon, in general, whereas nonlinguistic units are emotive situation, emotional presupposition and intention.

The category of textual emotiveness is specified by some signals which are indicating the emotiveness in the literary texts. It should be stressed that emotionality of the literary text is revealed on the basis of stylistic devices, convergence of stylistic devices, fictional dialogues and expressive means. at the end, it should be stressed that textual emotiveness is an inherent category of fictional texts consisting in both linguistic (stylistic device, expressive means) and extralinguistic (emotional situations, emotive state of communicants, emotional intentions) factors.

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